



THE LITTLE MAN

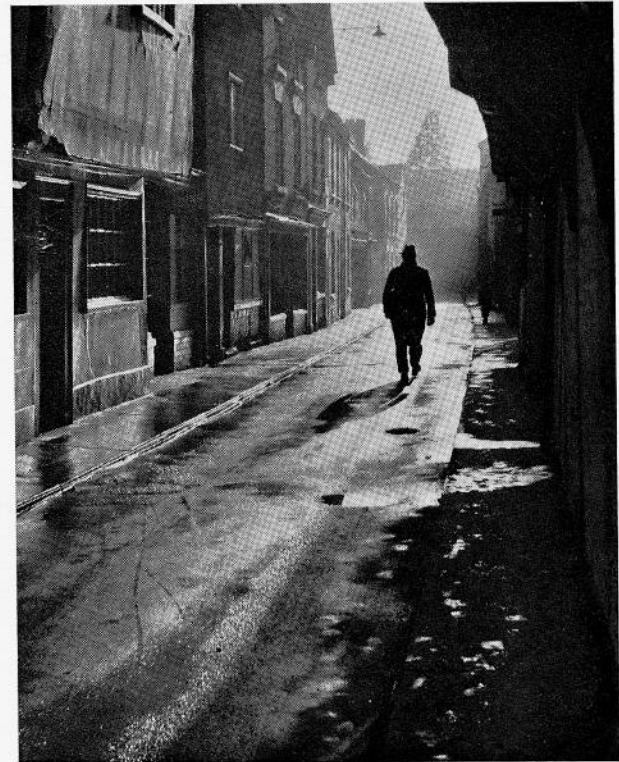
THE OFFICIAL ORGAN OF THE
UNITED PHOTOGRAPHIC POSTFOLIOS
OF GREAT BRITAIN

*(Affiliated to the Royal Photographic Society,
Central Association Photographic Societies)*

All contributions should be forwarded to The Editor,
88, Elfindale Road, Herne Hill, London, S.E.24. Bri. 3545.

No. 17.

JUNE, 1946.



April Showers.

W. Lee-Thomas, A.R.P.S.

“ THE LITTLE MAN SPEAKS.”

QUITE a lot of criticism has recently been levelled against photographic clubs on their lack of initiative to move with the advances and increased opportunities that the hobby now offers. Much of this criticism is warranted, but this issue of our club magazine should convince the strongest critic that this club at least is keeping up with the best of them.

With an article in the series “Photography as I see it” by the President of the Royal Photographic Society, another by Doc Ollerenshaw on a section of our hobby that is receiving considerable attention at the present time, and one from our own President on the latest advance in the realm of colour, this issue reflects the keen outlook of the Club. All three articles have one thing in common. They emphasise the great possibilities and scope for the near future and it is both a pleasure and an honour to have the opportunity of presenting them in “The Little Man.”

W. Lee-Thomas, another old friend and member of our Club, contributes an article on his slide which won the W. L. F. Wastell Trophy this year and so added to the Club's honours. We reproduce his slide on our cover, and are duly proud that our first illustration since before the war should be of an outstanding picture by one who openly admits that he owes a great deal of his present high standard of work to his association with the Club.

A mixed bag of additional articles both controversial and chatty provide the flavouring to an issue that I confidently hope will give satisfaction to all our readers. It is not possible to refer to them all, but they are equally important, and I believe they will stimulate the desire of those who are still doubtful whether they can make it, to attend the A.G.M. on September 14th. You will see from the notices that a separate programme is to be sent out, but I have been listening in and can give you a hint that the arrangements are to be so good it will be very well worth a trip from Land's End or John-o'-Groats to have a chance of participating.

Your obedient servant,

THE LITTLE MAN.

PHOTOGRAPHY AS I SEE IT.

By F. J. TRITTON,

President of the Royal Photographic Society.

THE aspect of photography which appeals to me most is its use as a tool in industry—as a way to illustrate things which are difficult to describe in words, as a means to record happenings too fast for the eye to see or as a necessary step in some chain of operations, as, for instance, in the production of printed illustrations. This is not inappropriate since the Royal caters for each and every branch of photography and I have my amateur and pictorial interests as well, but they are not so all absorbing as perhaps they are with most members of your Photographic Portfolios.

Mr. Percy Harris' contribution to your March issue was particularly interesting to me as both he and I started on our photographic careers in the same way. My father acquired some photographic equipment at an auction sale along with some other things which he really wanted, so this box of tricks was handed over to the boys, who promptly fitted up the bathroom and got on with the job of trying to make pictures. The camera was exactly the one Mr. Harris has described, which held a dozen plates and on turning a knob they fell down one at a time with a resounding crash and occasionally cracked the glass. I still have some of these negatives! Later, I belonged to the photographic club at School but don't remember being a remarkable success!

My real interest began when two leading Members of the Royal, whom I happened to know for reasons quite unconnected with photography, recommended me for a post in a firm well known in the photographic industry and also closely associated with the printing industry. Hence I had to learn photography from the point of view of its applications to printing and this interest has remained ever since, although amplified by the many other branches which have appealed from time to time, until to-day I find myself consulted on almost any application of photography and have to hope that I know something about it or can find out in time.

Hence Photography, as I see it, is a very wide and still rapidly expanding field. And in this field there are many fascinating hills which one wishes to climb, but until they can be climbed they hide from view large areas of the field which may be even more thrilling and more beautiful than the parts we have seen. So I, for one, still want to go

on exploring. Exploration is most interesting and enjoyable in the company of others; hence the value of photographic societies, postal portfolios and, in my case in particular, the Royal, where I have found just that association and interplay of interests which appeal to me.

In the course of my exploration in this photographic field the range of hills which appealed to me most was designated Colour and it was very noticeable that the colours to be met near the base were very garish, although they improved somewhat as you climbed. Although I don't expect ever to reach the top of these hills, quite an interesting vista is opening up and I look forward to exploring it further when conditions improve a bit more.

During recent years the uses and applications of photography have been increasing and expanding rapidly; also club memberships and enthusiasm have grown. I can see no reasons for either of these tendencies to reverse but I do feel that unless amateur photographers, or rather a proportion of them, widen the scope of the subjects which interest them, we shall reach a stage when every subject is hackneyed and the hobby will begin to pall.

Hence I am hoping to see the growth of Clubs or Sections of Clubs devoted to sponsoring the applications of photography; one or two notable examples have appeared; I wonder when there will be more. I wonder whether a scientific photographic portfolio would prove a success. Such Clubs and portfolios would do much to broaden the interests of amateur photographers which will be all to the good in a world in which scientific development is going ahead so fast that most of us are in danger of being left completely behind.

Owing to the innumerable applications of photography, I look to it to be one of the ways by which we shall be kept in touch with and our interest stimulated in the various commercial, technical and scientific achievements of the world. Unless we do as a nation take an active interest in these achievements and developments, we shall not remain in the forefront in a scientific age. For this and other reasons I see photography as a most important study and a hobby with an unlimited future.

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PHOTOGRAPHY IN THE SERVICE OF MEDICINE.

By

ROBERT G. W. OLLERENSHAW,
M.A., B.M., M.R.C.S., A.R.P.S.

THE Royal Photographic Society is proceeding to the formation of a Section of Medical Photography.

That bald statement implies the logical outcome, although not the logical termination, of a long period of unobtrusive but steady work. Photography in the hospital, like several other auxiliary services, has developed haphazard, and its growth has varied greatly in rate and efficiency. We have progressed a long way from the days when the occasional rare case was photographed, without much idea of what was required in the print, either by "the local man" or by an enthusiastic amateur photographer discovered by chance among the staff. In some hospitals the standard of clinical photography and of its associated specialities is very high, and this is reflected in the medical press. But it is equally true that in many others, often large institutions of great repute, the standard is abysmally low. The reason for this is not far to seek. Most doctors are keen to have good photography available; very few know their detailed needs sufficiently well to be able to make them clear to a photographic technician untrained in medical procedures, however brilliant he may be as a photographer. Any amateur could take a picture of a paralytic, or a skin lesion, but only a trained man will know what is essential in the print, and what is merely "pretty-pretty".

A short time ago there arose a case in point. A very senior physician showed me two negatives of technical excellence depicting a case in which, among other features, growth was significant. They had been taken at an interval of a year, but there was no record of the scale on which they had been made. For comparison, therefore, they were quite useless, and the physician's desire to have them placed side by side on the same transparency for teaching was frustrated. In fact, as they showed certain other points, two slides were made with the deliberate intention of concealing the fact that they were unscaled, and the growth feature had to be put over in words instead of pictures. Such examples multiply in far too many hospitals.

A hospital which is lucky may find that it possesses a member of its staff who is a competent photographer. For obvious reasons the most likely source is the Radiological

Department. But these people have their own jobs, and it is particularly undesirable that clinical photography should be the poor relation of radiography. In any case the X-ray darkroom is a very specialised place, and badly adapted to other photographic processes even when it can find room for them.

The remedy, which is obvious, has been adopted already by a few of the larger hospitals. Clinical photography must have a separate department, with its own staff, its own records and its own equipment. A recognised qualification, comparable with the Membership of the Society of Radiographers, is urgently needed so that the hospital may be satisfied that it is appointing a man who knows his work and so that the photographer may have something to put in the shop window when he applies for the job. The need is pressing, for there must be many live youngsters coming out of the Services who have been employed in photographic work, who would be very glad of an opening and whose skill could quickly be directed to the service of medicine.

Who is to sponsor the new qualification? It must be some time before the clinical photographers possess their own organisation, as do the radiographers. It is outside the compass of the Royal, and not really within that of purely medical bodies. Perhaps the Institute of British Photographers might father the child.

A syllabus for training could be drawn up in consultation with the medical profession and a qualifying examination instituted. The large commercial firms have always been enthusiastic in attempts to provide training, but the real need is for full courses to be run by properly equipped technical colleges, where instruction would be given not only by photographers but by doctors on the elements of medical procedures. The aim should be to produce not only a technician but one who is competent to advise the medical staff on how to achieve their ends, be they records, material for publication or aids to student teaching.

A detailed description of technique is outside the scope of this note, but the clinical photographer must possess, in addition to first-rate general photographic knowledge, the ability to work such processes as photomicrography, stereoscopy, colour (including the production of colour prints), infra-red and kinematography. The list could be multiplied indefinitely. A knowledge of the elements of radiography would help the clinical photographer to tie up with his opposite numbers in the X-ray department, but this, while ultimately desirable, is not in the first place essential.

The main value of the department of clinical photography will be for the production of case-records, which will,

secondarily, be used for teaching, for technical publication and in restricted instances for hospital publicity. Much valuable information is already available on the use of visual aids to teaching, especially in the publications of the British Film Institute, and the photographer would be well advised to consult these authorities, for he will undoubtedly be asked to advise on the best method of "putting the case across" to audiences of medical students, nurses or practitioners.

There is however one outstanding difficulty which will occur in most hospitals, and which assails the board of management every time a new process or department is called for. Except in the very few hospitals which can be called modern, space is at a premium. I shall therefore consider what constitutes the essentials: trimmings can be added later as the department finds its feet, provided space is left for them. In my opinion the following constitutes the minimum if the department is to pay a dividend. It must be remembered that in every case where such a scheme has been put into operation the facilities for supply have created a vastly increased demand from clinicians who previously had found too much difficulty in obtaining photographic records.

I assume that motion pictures of gaits will be required by the orthopaedic department. This will put the biggest strain on floor space, and I have found that an absolute minimum of twenty feet by fourteen feet is needed. Longer runs can sometimes be made outdoors, but the English climate is too uncertain for this method to be reliable, and outdoor backgrounds are often distracting. This interior length is more than adequate for still work with the equipment described below. Space will also be required for the director's office, for one or more dressing cubicles (which must be large enough to hold a nurse as well as the patient) and for the darkroom and filing system. Special equipment, such as microcameras, can be set up around the walls at the operator's end of the studio.

Initially the equipment need not be elaborate. A quarter-plate double-extension camera, with a plentiful supply of cassettes and cutfilm holders, is quite adequate, and need not have a faster lens than $f/6.3$. A focal length of at least eight inches is essential if results are not to be out of drawing.

Lighting is not very different from normal studio practice. It should be simple, and may be either of standard type or employing photo-floods. The latter have the disadvantage of short life but are excellent if Kodachrome is to be used; in any event a certain number will be required for the ward work described below.

The bulk of clinical work is done against a matt black

wall, which should have white and grey as alternatives. Whether panels or roller blinds are used will depend on local facilities. Valuable later additions are a large black screen having one side ruled with two-inch white squares, like large graph-paper, for photographing deformities, and the other bearing a large white protractor, for the recording of joint movements on kine film. A surveyor's staff mounted on a stable base is useful to show comparable sizes, and can be so placed on the film as to permit trimming off if not required in the print. Such an article would have solved the difficulty described at the beginning of this note.

A good examining couch about two and a half feet high is wanted, with covers the colours of the screens. This should preferably have a completely flat top covered with a slab of Dunlopillo rubber, and not be of the old-fashioned upholstered type.

I do not propose to discuss the darkroom, except to stress the need for adequate space, including cupboards, and for a really good printer and enlarger. A darkroom assistant, preferably with a knowledge of typing, should be provided from the outset. If the director is required to work single-handed, the routine recording, one of the Department's most essential features, will suffer.

Negative filing is most simply and efficiently done in steel furniture, using a separate envelope for each case. A printed requisition card is issued to the hospital departments, which they complete with full details of the case, and a statement of their requirements. On receipt of this an appointment is made and the card allotted a serial number. It then becomes the permanent departmental record, after photographic details have been entered on the reverse. The negative envelope bears the card serial, to which are added sub-numbers should the patient be photographed again on later occasions. The full records are then available under the original entry, the cards being filed alphabetically by patients' names. At a later date they may be cross-indexed under clinical or pathological systems, in the same way as the X-ray department keeps its records. Unless special demands are made, quarter-plate glossy prints are supplied to the wards on thin mounts the size of the hospital stationery. The mount bears the patient's details and the departmental serial. If motion pictures are made, the cans are best stored on shelves, with the serial on the edge of the can. Labels on lids are inaccessible.

At an early date a small portable lighting set should be made up, for there will be cases in the wards who are too ill to be moved to the studio. I have found that for this work there is nothing to beat the 35 millimetre miniature, with

half a dozen of the light amateur photoflood reflectors and a small switchboard built into a suitcase. A black sheet is carried for a temporary background. White need not be carried ; there are always sheets on the ward.

The department of clinical photography can start with the very simple set-up described, and the photographer will quickly find out for himself what additions are desirable. There is room for constant progress, and there is unlimited scope for a keen and progressive man.

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WASTELL TROPHY — THE WINNING SLIDE.

QUITE regularly we are advised by lecturers and by articles in the photographic press that we can find pictures galore in our own districts, towns, streets,—even on our own doorsteps. Few of us seem to argue with this belief, but equally few seem to do very much about it.

My home town, Leominster, in Herefordshire, as some readers may know, is rich in historical connection, and much of its old-world character and architecture still remain—a happy hunting ground, one might imagine, for an enthusiastic photographer, but, even so, something in the nature of a challenge was necessary before I really got down to the fun of picture finding on *my* own doorstep.

The newly appointed President of the local Photographic Society, to celebrate his election and his blossoming forth into professionalism, offered a silver cup as an award for the best picture (from a member of the Society) of a Leominster street scene. Plenty of time was allowed for the accumulation of entries : indeed, the closing date is still months ahead. But, in order to make use of somewhat unusual weather conditions, I set about the job straight away.

It is of interest, to me at least, that most of my “successful” pictures have been bagged in the comparatively early hours of Sunday mornings. So it was here. Sleet and snow had temporarily given place to bright sunshine, and as previous scouting had helped me to determine the time and place of attack, I took up my position, shutter set, lens focussed, to wait for that elusive suitable figure (and how rare is such a commodity early on a Sunday morning). At last he arrived, but he was much more anxious to hold a long conversation with me than to continue with his walk. And the precious sunshine might disappear any minute! Subtle suggestion, however, produced his co-operation, and he was finally manoeuvred into position. Click went the shutter,

and, provided my excitement had not given me camera shake, I felt I had “got something”.

My usual, orthodox processing produced a negative which gave but little trouble in the printing ; a lantern slide, however, proved to be the best medium for reproducing the scene as I saw it.

Then, one morning, came the particulars of the Central Association Exhibition. I was pleasantly surprised to read that the Committee’s selection of the set subject for the Wastell Trophy Competition was just “up my street” ! I managed to scrounge some 15in. x 12in. Plastika and some Warm Tone Lantern plates and prepared my entries.

The rest is told by the Exhibition catalogue—the judges, too, agreed that my Sabbath sortie was well worth while.

W. LEE THOMAS, B.S.C., A.R.P.S.

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AD INFINITUM.

THE approaching elections produces an old problem for the Council. In the autumn issue 1939 we published an article entitled “Should the President Resign.” At that time the Council with a large following of members were against any such move as although the term of office had been extended over a long period the President was both competent and popular, and his influence resulted in bringing benefits to the Club.

Seven long and strenuous years have passed since then, and still we have our same President. He is still as competent, his popularity has in no way diminished, his influence has considerably increased, and with it the benefits that the Club has enjoyed.

The President however holds to his opinion as expressed in 1939, that the office of President should not be held for a period exceeding two years, unless of course exceptional circumstances should dictate otherwise. He was not in favour of a time limit being included in the rules, but rather that the practice should be looked upon as being “normal.” In 1939 exceptional circumstances did arise, and true to the Club he continued in office as a most energetic member of the war Emergency Committee and kept the folios circulating through-out these hard and trying years.

Now the question must again arise, it will be of considerable interest to see how many nomination papers are returned giving him as a nominee for the 1946 election in September

and who else may be proposed for the office. It is fairly certain that if there is a strong nomination in his favour he would comply with the wishes of the members and Hole and Burch who both desire him to maintain the lead for another term. It would be most useful for the Council to ascertain from the whole membership an opinion on the question raised, and correspondence on the issue would be welcomed.

As in 1939, the President confirms his views that resignation after two years in office is the best policy, and no personal issues are involved in any way.

Both Lombardi and Iestyn Rees are competent Vice-Presidents, both have a long experience of club affairs and administration, and either would prove a sound choice if the President should resign.

The question is, would the proposed periodical change of President result in any benefit to the Club? Let the Council have your views.

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ANSCO COLOUR.

By

R. C. LEIGHTON HERDSON, F.R.S.A.

INTEREST in colour photography increases from one exhibition to another, each display of work by competent enthusiasts wins new followers to the cause of colour. The pity is there is so much work exhibited that is the output of enthusiasts that are not competent, these have mastered one or other of the processes and in consequence they produce prints or transparencies in colour, but often what colour it is. Subjects are selected for no other reason but that they are full of colour, it becomes a riot of colour. Such efforts are little more than a pain in the neck to any who know colour. We must however overlook these expressions of enthusiasm for colour, slowly but surely we shall see emerging from the growing mass of colour workers a few who can and do combine colour technique with artistic expression.

Few colour processes allow any scope for "control" and in consequence colour oftentimes has run riot. The Ansco Process however offers a wider scope for artistic presentation of the subject because it does permit of a certain measure of control, and unless a process can allow the artist to exercise a certain degree of licence or freedom in the colour rendering of his subject there is little hope of any very satisfactory progress being made in Pictorial colour work. The magic glow of colour and combinations of wonderful blendings trap the innocent wanderer in the realm of colour. The splendid hues of a sunset, the green of the sea, all attract the colour cameraman and unless he has the artistic background to select

his subject both for colour and composition and has the technical skill to permit his reproduction of it showing truth, he cannot ever gain a reputation as a colour worker, even so, if his chosen colour process allows of no "control" or "correction" or some modification of colour values, then nine times out of ten he is as far from his goal as ever. Colour processes must permit the worker to process his own films and paper and at the same time allow him scope to adjust the colour rendering to secure with faithfulness the colour as seen by him in the original.

Even in monochrome exhibits we see good cause to lament the lack of good training institutes in this country, the need for such establishments being most obvious to any one that has intelligently observed the work displayed in recent years. It is no exaggeration to say that eighty per cent. of the exhibited work endorses this opinion. How then shall we fare when colour work becomes as simple a process as is monochrome today? Dare anyone ask how many cameramen have ever taken as much as a single course in art training? In a very few years exhibition judges are going to have a far bigger headache and an equally far greater responsibility to bear than they have today.

Ansco Colour Printon is a new material for making colour prints from colour transparencies *in one step*. The entire process can be carried out within one's own darkroom and takes about one and a half hours to complete. Colour prints from colour transparencies can be made by either contact printing or by enlargement with your existing enlarger. No special equipment other than filters, heat absorbing glass and some extra tanks or trays.

The Ansco Colour Film gives a beautiful reproduction of colour, no harshness or exaggeration of chromatic values. It is capable of being processed in your own darkroom, any daylight type of developing tank which has a reel that can be loaded with wet film is suitable and no other equipment is necessary. The transparency is ideal for viewing by projection or for making colour prints. The film is made in the three popular sizes of 35 m.m., 120 or 620. There are two types of film, one for daylight the other for artificial light exposures. The artificial light film can be used with photoflood or with photoflash providing suitable filters are used on the camera lens. Gelatine filters for daylight to tungsten or tungsten to daylight conversion are available. The basic exposure for this colour film in bright sunlight is 1/50 second at f/6.3.

To make a colour print on Ansco Printon paper you simply expose the paper through your colour transparency in just the same way as if you were making an ordinary print from a monochrome negative. You process the exposed

Printon by reversal procedure. The result is a print full of colour reproducing the original transparency with remarkable faithfulness. Because only a single exposure is necessary, you can dodge with Printo just as you can in black and white printing. No registration problems, no multiple exposures, no separation negatives.

Colour balance is achieved by adjusting the colour quality of the printing light source. You can print from any size transparency or from any particular area which you may wish to enlarge. The entire process is completely under your own control. Here is colour printing in a single step.

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C.A. EXHIBITION.

THE general standard of the exhibition was good, a few slides and prints being really outstanding. The club is to be congratulated on running such a close second to Southampton Camera Club in the Switch Shield, Inter-Society Competition. Had there been just that little extra effort, that our club could have made, the trophy would well have fallen to U.P.P. All that was required to secure the lead for us was one more print to gain the five full marks. NOW is the time to prepare for the 1947 effort.

Southampton have taken this trophy with a monotonous regularity, and Mr. W. R. Kay, in accepting the shield from Mr. Percy W. Harris, Chairman C.A., said the Shield was looked upon by Southampton as part of their club decoration. U.P.P. must see to it that next year there be a vacant hook on Southampton's walls.

Amongst the acceptances were four small prints, four inches by three inches on mounts seven inches by five inches, all four being from the Iestyn Rees Circle. Small print workers in the club should not overlook the fact that these small prints (of quality) can be submitted and if of sufficient merit can reach the walls at R.P.S.

The Judges expressed concern that so much work had to be rejected on account of the bad colouring of much of the retouching due in most cases to dye change of colour.

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MAY RALLY, 1946.

A GOODLY crowd turned up to view the C.A. Exhibition at the Royal on the Saturday. As usual, many pen friends met personally for the first time, and we were all particularly pleased to see so many ex-Service members present. The Club Officers had a really busy time endeavouring to contact all who came and bid them welcome.

During the afternoon there was projected upon the screen

the majority of the accepted lantern slides, and as in all previous years the hall was filled to capacity for this most popular feature. Our President has always compered these meetings since he introduced them into the C.A. activities. This year the Panel of Critics consisted of Messrs. Percy W. Harris, F.R.P.S., Bertram Hutchings, F.R.P.S., Anthony Peacock, F.R.P.S., and W. R. Kay, F.R.P.S.

"April Showers," by W. Lee Thomas, was greeted with spontaneous applause, the comment of the critics being that it was a worthy winner of the W. L. F. Wastell Trophy.

Twenty hardy enthusiasts braved the heavy downpour of rain to assemble at Westminster on the Sunday Morning Ramble. Fortunately a sufficient number of cars was available to convey the party from one point of interest to another. No downpour could damp the enthusiasm of the party nor wash away the fun and laughter that proved how thoroughly all were enjoying themselves.

Water-logged pavements, rich in reflected images, provided interesting foregrounds to bomb-damaged London vistas. Cameras were continuously in use, while individuals suddenly disappeared into the small narrow alleys of London seeking the elusive master-picture. All promised to meet again at the A.G.M. on September 14th. All had enjoyed the venture.

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CLUB NEWS.

COUNCIL MEETING.—The third meeting of Council was held on 1st June, 1946, with the President, R. C. Leighton Herdson, in the Chair. Also present: Messrs. G. Lombardi, Iestyn J. Rees, J. H. Hole, S. H. Burch, G. H. Farnsworth, Mrs. Marie Shaw, Messrs. Reg. C. Elias, F. E. Ramsden, A. R. Cobb and Miss Barbara Wagstaff.

Change of Circle Secretary was announced for Circle Twelve. Owing to ill-health our old friend Clem (S. Crowden Clement, A.R.P.S.) had found it necessary to resign office much to the regret of Council and all club members. Mr. R. M. White, A.R.P.S., of 125, Showmoss Road, Glasgow, S.1., has been given the lead of this Circle. Mr. White has our best wishes for the future success of this advanced group of workers. The Council expressed its deep appreciation for the valued services that Clem had rendered the club over the last six or seven years, and sincerely hope that his health will improve.

The ALL EIRE CIRCLE of large prints (Circle 23) under Mr. J. J. Coonan of The Mall, Roscrea, Co. Tipperary, is now in full swing. Although it is not the policy of Council to create overseas circles this particular group was in process of formation by P.M.P.P. prior to the Amalgamation,

accordingly the venture has gone forward. We extend to our many Free State friends our best wishes for a successful postfolio.

The LIBRARY has shown marked activity and for latest news Circle Secretaries should keep in contact with Miss Barbara Wagstaff our enthusiastic Librarian.

Circle prints, voted the Best of the Month are to have stick-on labels, similar to Exhibition stickies, while to the best print of the year (in each Circle) selected from the twelve "top" prints, is to be awarded the Club Certificate of Merit. Consideration is being given to the question of an award or trophy for the best Club Print of the year to be selected from the Certificated prints.

It is anticipated that there will be an OCTOBER rally for the West and South West area, probable venue being somewhere in Glamorganshire. A Regional Committee has been set up to organise and report on this matter, members will receive notice in due course.

Circle 16 (F. E. Ramsden), a First Year Circle that has made excellent progress under enthusiastic leadership. Originally intended as a training circle for Beginners it soon developed into one showing a high standard of efficiency, and steady improvement is maintained. Vacancies in this circle are likely to be extremely rare and at a heavy premium. Four members have had exhibition successes while two others have taken on the garment of "professional" workers.

Circle 17 (Lawrence Howell) reports a position and the tendency for the Circle to become a family affair with two members' wives having joined the Circle and another member having bought his wife a 35 m/m camera. A number of Forces friends have returned and the Circle has a grand future. One member of this circle is bed-ridden due to Service injuries, and the Secretary writes to say how much the box is appreciated in his case. He makes a strong appeal for consideration by other Circles to help any similar unfortunate cases. We extend our sympathy to this member and assure Mr. Howell that there is not the least doubt that every help will be forthcoming from every circle in catering for any such case.

Circle 21 (G. A. Tootell) is now finding its stride and sound progress has been made in the first twelve months. An enthusiastic and willing crew have given good support to the fixed subjects rounds, that on "Hands" producing creditable entries. Lecurettes have been produced and amongst other features of the folio are "Sales and Wants Book," "Rogues Gallery" and "Hints and Tips Book."

Circle 22 (John Pickard). This Circle arranged its own particular ramble on Easter Monday at York, a good attendance is reported in ideal weather. Many exposures

were made including one of the White Rose Cafe with the notice in the window "Closed," but the merry crowd were prepared with their own lunch baskets. An exhibition print is expected from one of the party who caused a queue to get a "winner" of a lady member on a flight of stone steps. That a pleasant time was had by all was agreed and Mr. Secretary's wife summed up the day with "All photographers were really decent chaps, but were also quite hopelessly and incurably mad".

Circle 25 (F. E. Ramsden). A newly formed lanternslide Circle, restricted to advanced workers, transparencies only permitted. This promises to become one of the leading lantern slide postfolio circles. There are a few vacancies (at the moment) and they are offered to enthusiasts who should apply direct to Mr. F. E. Ramsden, 132, Cross Lane, Sheffield, 10.

INTER-CIRCLE COMPETITION.

Prints for this competition have to be sent in by the Circle Secretaries to the Hon. General Secretary by November the First. Club members should send their entries to their Circle Secretary as early as possible.

It is important that the Name and Address of the Author be on the back of each entry, otherwise it will not be accepted.

The attention of all members is drawn to Art. twelve of the Constitution in order to avoid the possibility of disqualification. Will Members also please note that this early notice of the competition is necessary owing to our next issue being too near the closing date of this important club event. Markings this year will be 0 to 7 thus spreading the markings over a longer scale.

LECTURETTES.

Lecturettes on "Spotting and Finishing the Print" and on "Synchroflash" have been asked for by many members. The Librarian appeals to the more advanced workers to make up illustrated lecturettes on these subjects. They should be sent, as early as possible, to Miss B. Wagstaff, A.R.P.S., 1/12, Northwood Hall, Hornsey Lane, London, N.6, who will be pleased to give any further details required. (This aspect of our Club activities is very important so come along you fellows with some really good and useful lecturettes. —EDITOR).

ANNUAL GENERAL MEETING, 1946.

A separate notice of the A.G.M. with Agenda, programme of events and Tea Reservation slip will be sent to all members in good time.

Remember the date—14th September.